



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada. Toluca, Estado de México. 7223898473*

RFC: ATII20618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseducacionpoliticayvalores.com/>

Año: VI Número:3 Artículo no.:66 Período: 1ro de mayo al 31 de agosto del 2019.

TÍTULO: Sobre los específicos de aislamiento representados en las obras literarias de autores europeos y americanos occidentales.

AUTORES:

1. Dr. Igor V. Chekulai.
2. Dr. Vladimir S. Pugach.
3. Dra. Irina E. Belogortseva.
4. Máster. Elena V. Kislitsyna.
5. Máster. Svetlana A. Fetter.

RESUMEN: La peculiaridad de la ficción es que este tipo de texto transmite de manera máxima las asociaciones únicas y personales de los autores. Mediante el estudio comparativo del aislamiento en el autor personal y la imagen del mundo del idioma inglés común, podemos identificar cómo el uso de palabras representativas del aislamiento en la ficción se corresponde con las direcciones semánticas aceptadas en el idioma inglés. En este artículo hemos analizado los medios de representación del aislamiento en las obras de escritores estadounidenses y occidentales de Europa de los siglos XVII-XXI.

PALABRAS CLAVES: Aislamiento, literatura, cultura, imagen lingüística del mundo.

TITLE: On the specifics of isolation represented in the literary works of western european and american authors.

AUTHORS:

1. Dr. Igor V. Chekulai.
2. Dr. Vladimir S. Pugach.
3. Dra. Irina E. Belogortseva.
4. Máster. Elena V. Kislitsyna.
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ABSTRACT: The peculiarity of fiction is that this type of text maximally transmits deeply personal, unique associations of the authors. By means of comparative study of isolation in the personal author and the common English language world picture we can identify how the use of words representatives of isolation in fiction corresponds with the accepted in English language semantic directions. In this article we have analyzed the means of representation of isolation in the works of American and Western European writers of XVII-XXI centuries.

KEY WORDS: Isolation, literature, culture, linguistic image of the world.

INTRODUCTION.

Isolation, both physical and spiritual, is widely represented in all the great Western European literary works, sometimes implicitly, and more often explicitly. Symbolic allusions to forced loneliness are already found in Dante's Hell («The Divine Comedy»). In the last ninth circle of hell sinners are chained in ice and absolutely cannot touch each other; somehow, communicate with each other -they are doomed to eternal loneliness. These people, traitors, they rejected the love of the Lord, rejected the human warmth, so their souls are enclosed in the permafrost.

In Milton's «Tetrachordon» we can read: «It's no good for a man to be lonely... it is the first thing that God's named not good» (Mijuskovic, 2012, p.19). This statement of Milton is just an echo of everything that was written about loneliness many centuries before his birth. And nothing has changed. Contemporary art similarly whispers or shouts about human isolation with tantamount desperation in both the lines of Emily Dickinson and the poems of Thomas Stearns Eliot. Loneliness in fiction appears as a prism through which we see the whole spectrum of human life, as a series of attempts to escape from loneliness by communicating with other people (Mijuskovic, 2012). For centuries, since the birth of Western civilization, the idea of isolation predominates in the minds of the authors, starting with the legends of the ancient Greek poet Hesiod (VIII-VII century BC) and ending with children tales (for example, «Little Prince» Saint-Exupery).

The Balzac's character in «The Human Comedy» states that isolation is terrifying people. Joy, with no one to share it, fades, sorrow, endured in solitude, turns into a real tragedy.

When the novel as a major literary form is becoming more popular in Europe (17-18 century) it serves for scourging the vices of society. But at the same time, novels contribute to the literature introspection, anxiety, concern about the place of man in society, his destination. And again, isolation appears, and Defoe and Dickens (here, loneliness is associated with orphanhood) already realize the beginning of the existential view of human loneliness.

In the works of more modern Western writers we find images of more radical human isolation. So Andre Malraux in the novel «Man's Fate» writes about the impossibility to know another person, only occasionally a person mistakenly forgets about it. People are so unique, different from each other that they are destined to be lonely. Unavoidable loneliness and impossibility of human communication is one of the most important themes of T.S. Eliot's works (for example, in the collection «The Waste Land»). A closed door, a locked room symbolizes loneliness for Eliot as well as for the American writer of «the lost generation» Thomas Wolfe («Look Homeward Angel», «Of

Time and the River»). Their concept is that this «door» will never open; no one will enter and share with a person his «empty room». The themes of isolation and self-identification are intertwined in the novel by William Golding «Pincher Martin», which tells us, as the famous novel by D. Defoe about Robinson Crusoe, of a sailor who escaped on a desert island after a shipwreck. In the conditions of extreme isolation, the only character of the novel Christopher Martin often feels like a «black point» of consciousness. Loneliness leads to a complete loss of identity, which refers to other Western European authors (such as the novel by Jean-Paul Sartre «Nausea»).

Joseph Conrad's novel «The Secret Sharer» considers the problem of self-knowledge in the context of confronting loneliness. The main character claims that he does not know himself: «And if the truth is to be told, I am somehow a stranger to myself» (Mijuskovic, 2012, p. 179). However, in the novel, his successful communication with his second ego, inner, hidden, represented by a certain fleeting guest, reassures the reader, as they manage to reach a full understanding. This «optimistic» finale is completely leveled by the author in the previous novel «Heart of Darkness», which describes the eternal movement of the soul within itself, which leads to the impossibility of self-knowledge. That is, in an earlier work, the author makes it clear that all further searches are in vain, and hopes are illusory. The horror that strikes the main character, ironically stopping the search for truth in the Socratic darkness (in contrast to Platonic light and good) - is awareness, realization of being doomed to conscious isolation, the inevitability of a lonely wandering in the dark universe, from which only death can be a salvation.

DEVELOPMENT.

Results and discussion.

Linguistic structure of the concept of loneliness in fiction is realized in the use of words and expressions, including the semantic component «isolation» in their meaning. The peculiarity of fiction as art consists in the inclusion of personal, non-standard associations of authors.

We assume that in the literary text the use of words representing the concept under study should generally reflect the semantic directions adopted in the English linguistic culture, clarifying the concept of loneliness, but at the same time receive an associative extension of the basic meanings. In lexicographical sources the most essential features of concepts are fixed, but their figurative, subjective, optional features can have the individual author's origin.

While studying examples from the British and American literature of the XVII-XXI centuries (the total number of examples in the sample – 784 units), objectifying the concept of loneliness, the following features were identified.

To create the figurative image of loneliness writers, use anthropomorphic, pathological, objective, photothermal, chromatic, nature, synesthetic types of metaphors.

In the examples from the sample we see the confirmation of the fact that for the representative of the English linguistic culture loneliness is associated with death, pain, torment, suffering, fear: «He is now in great danger of suffering from spiritual isolation» (Austen, 2004, p.658).

Due to personification loneliness plays the role of a magician, a warrior, a persecutor, an enemy, a Ghost: «Isolation is like a magician, it saws you in half» (Bradbury, 2010, p. 398).

In examples from literature we found loneliness assimilated to an empty bed, a deserted house, a marble, cloth, a prison, alcohol, time: «I've heard the key Turn in the lock once and once only Thinking of the key, each in his prison Thinking of the key, we confirm a prison» (T. S. Eliot) (Mijuskovic, 2012, p. 201).

Loneliness is compared to natural objects - the sea, the night, the darkness and outer space, fog, frost, and thunderstorm: «Lonely and great sound of loneliness - an endless sea, a freezing night, apartness» (Bradbury, 2010, p. 560).

Often loneliness is given temperature, color and taste characteristics. Cold, bitterness, blackness, whiteness is most frequently associated with loneliness: «The centre thought – I am so alone; so alone!... The centre looked on ahead to catch anything to keep the attention away from the inner blackness» (Golding) (Mijuskovic, 2012, p.187).

In literary texts the semantic feature «duration» is also realized: «Whoever feels it would understand the misery of eternal loneliness and the shortness of life» (Bradbury, 2010, p. 561).

Not only duration, but also the typical time of occurrence of loneliness is indicated. For the native English language consciousness loneliness is associated with different seasons: more often with autumn, less often with winter, spring. «It'll have a voice that is isolation itself, and like trees in fall without leaves, like birds heading south, crying, and a sound like cold wind» (Bradbury, 2010, p. 562); «The same solitude of early spring months, ... seems to settle at Hartfield» (Austen, 2004, p.870).

Loneliness is more often sensed at night, in the dark: «She felt in the dark that ten thousand people were present, each in his bed, naked and lonely, united under the oppression of night and blackness» (T. Wolfe) (Mijuskovic, 2012, p.176).

Also, the authors distinguish such feature of the concept of loneliness as graduation. The degree of loneliness varies in its completeness: «I was totally alone like a fish going with stream, without touching the banks» (Bradbury, 2010, p.774).

In many examples, the authors tend to point out the causes of loneliness. Characters are forced to seek isolation by external differences - «Now you are lonely, all alone in a place not fit for you, a place where you are obliged to hide your huge body» (Bradbury, 2010, p. 560), by fear, and love, and excessive pride, and disease, and awareness of depravity of the surrounding people - «He explained that in those years he had seen things so awful that he had a terror of his fellow-human and decided never to live with them again» (Maugham, 2008, p.246), and childlessness\lack of brothers

or sisters. Physical isolation is not necessarily the cause of loneliness. Often loneliness overwhelms characters among the people: «She longed the loneliness and quietness that only numbers could give» (Austen, 2004, p. 860).

Additional content aspects and optional features of the concept under study allow to identify emotions that accompany the experience of loneliness.

The connotative component of the concept loneliness includes evaluation (correlation with values) and emotionality (correlation with emotions).

In literary texts loneliness is accompanied by both positive and negative emotions. Confusion, fanger, horror, sadness, grief, sorrow, melancholy, perplexity, insecurity, monotony heighten the negative impact of loneliness: «We are so astray, so exposed and so isolated in America. Vast and cruel sky bends over us, and we all are homeless and never rest» (T. Wolfe) (Mijuskovic, 2012, p. 123).

But isolation can also cause positive emotions: pleasure, peace of mind, a sense of comfort: «Ah! Miss Woodhouse, the comfort of occasional loneliness! » (Austen, 2004, p. 668].

In examples from fiction, isolation has the most negative impact on a person's well-being due to the lack of a companion - «I was sort of lonely too. Everyone's got to have someone they can tell about the pain in the right shoulder and how fast leather shoes wear out» (O'Henry, 2002, p.161), and difficulties of human self-determination outside society - «There were other men to describe me to myself – they loved me, they embraced this body, defined the body for me. Here [on this rocky island] I am in jeopardy. I'm losing definition» (Golding) (Mijuskovic, 2012, p. 92).

In fiction isolation gets different connotative evaluation. Extremely negative and extremely positive evaluation predominate equally, much less common is neutral assessment of loneliness.

Sometimes loneliness appears desirable and beautiful: «He noticed the cistern. Noticed how mysterious and lonely and fine it was» (Bradbury, 2010, p. 886); sometimes it is vital: «The crowd that always comes so fast, so extraordinary fast, to point fingers, to perturb, to destroy the isolation

of a man's agony by their stupid curiosity» (Bradbury, 2010, p. 267); children rejoice in this new and unfamiliar feeling: «I was alone. Solitude is a newness to a 12-year old boy. He is so used to be surrounded by people. The only way he can reach loneliness is in his thoughts. ... a boy has to escape to a beach, even if only in his dreams, to get by himself. So at last I was truly alone» (Bradbury, 2010, p. 397); old men dream to find themselves alone: «He dreamed about living in the middle of a plain, a wintry Arizona plain with no people in a thousand miles» (Bradbury, 2010, p. 960).

Solitude appears to be a means of atonement for sins, remoteness from the vices and temptations of society, it purifies the human soul: «First of all, I was away from all the evil of the world here; here I had no lust, no pride of life» (Defoe) (Mijuskovic, 2012, p. 141); isolation makes people more thoughtful, helps to clear their minds, draws man to God: «I lived almost comfortably, my soul being totally composed by abandoning myself to the will of God, and bringing myself upon the disposal of His mercy» (Defoe) (Mijuskovic, 2012, p. 143). It is also noted that alone, in the absence of competition, a person has a feeling of limitless, undeniable, absolute power. «It was four or three days before we saw the hermit's small kingdom» (Maugham, 2008, p. 176). Characters are sorry about the loss of their former solitude, loneliness helped them to find peace: «And she fondly regretted the seclusion of Kellynch Hall» (Austen, 2004, p. 660), «Half an hour's isolation and meditation could have tranquillized her» (Austen, 2004, p. 724).

The frequency of negative evaluation of loneliness is also high. Loneliness feels like a curse, it is impossible to feel happy alone, it indulges bad habits, a person cannot help but desire the passionate society of other people: «Damn lonesome desert cacti, that's who we are!» (Bradbury, 2010, p. 260); «Christmas was a sad time for them: they had their dinners in their own quarters, and they got resolutely drunk» (Maugham, 2008, p.324). It is also noted that the purpose of man's life is to live in society, not in solitude: «It's no good for a man to be lonely... it is the first thing that God's named not good» (Milton) (Mijuskovic, 2012, p. 222).

The efficiency of working alone is especially often negatively evaluated, the danger of single activities is pointed out: «I'm here all by myself and you can't do good all alone. Can you? » (Bradbury, 1971, p.390). However, occasionally solitude bears fruit: «How would it be then, all by yourself, with the brilliant fantasy all in one piece in the room. Could it make you pleased? Could it help your writing process? At least in that case there would be no one to tower over you» (Bradbury, 2010, p.336).

Special attention is paid by the authors to suffering from some disease alone. It is noted that in these situations, loneliness is even more disastrous and even more painful: «She could not leave her mother all alone, with her health obviously declining» (Maugham, 2008, p.140).

More neutral statements about solitude express the thought that one can get used to it, and live in solitude in harmony with oneself: «He got used to loneliness. At the time of the war he had not seen a white face for years», «I've got accustomed to it. I've been here for a quarter of a century. And I've got my books...» (Maugham, 2008, p. 256).

In fiction, however, the fact is stated that for a comfortable life alone one needs a lot of internal intellectual resources: «She had no resources for loneliness and was very inclined to boost every other distress by imagining herself neglected and overlooked» (Austen, 2004, p.460), «Mrs. Churchill has health too ill and no spirits to enjoy that sort of isolation» » (Austen, 2004, p. 876).

Also, the meaning of a proverb «Better be alone than in bad company» is frequently revealed, indicates the preference of isolation to the vicious society: «It's a lonely place, for sure. There are plenty, but they are kind of rough» (O'Henry, 2002, p. 111), «To be herded with a hundred men, offscourings of society, and never to be left alone for a second – it was horrible. It was the worst» (Maugham, 2008, p. 360).

CONCLUSIONS.

As a result of the study of textual examples of the description of isolation, it was noted that for the English language consciousness (within the framework of artistic communication) isolation is estimated both as positive (about 30%) and as a negative phenomenon (about 69%). A neutral estimate is extremely rare and is less than 1% of the sample.

Figurative component of the concept of loneliness is revealed through the use of (in order of decreasing prevalence) pathological, natural, objective, anthropomorphic, photothermal, chromatic, synesthetic and animalistic metaphors. The most common specific images, through which the concept under study is represented in the works of literature, are «enemy», «death», «disease», «prison». Loneliness is considered as a kind of cold, bitter, black or unbearably white substance.

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DATA OF THE AUTHORS.

1. Igor V. Chekulai. Doctor in Philology; Belgorod State National Research University, The Institute of Cross-cultural Communications and International Relations, Department of English Philology and Cross-Cultural Communication. Belgorod, Russia. Email: chekulai@bsu.edu.ru

2. Vladimir S. Pugach. PhD in Philology; Belgorod State National Research University, The Institute of Cross-cultural Communications and International Relations, Department of English Philology and Cross-Cultural Communication. Belgorod, Russia. Email: pugach@bsu.edu.ru

3. Irina E. Belogortseva. PhD in Pedagogy, Belgorod State National Research University, The Institute of Cross-cultural Communications and International Relations, Department of English Philology and Cross-Cultural Communication. Belgorod, Russia. Email: belogortseva@bsu.edu.ru

4. Elena V. Kislitsyna. Master in Philology, Belgorod State National Research University, The Institute of Cross-cultural Communications and International Relations, Department of English Philology and Cross-Cultural Communication. Belgorod, Russia. Email: enesterova@bsu.edu.ru

5. Svetlana A. Fetter. Master in Philology, Belgorod State National Research University, The Institute of Cross-cultural Communications and International Relations, Department of English Philology and Cross-Cultural Communication. Belgorod, Russia. Email: fetter_s@bsu.edu.ru

RECIBIDO: 22 de marzo del 2019.

APROBADO: 10 de abril del 2019.